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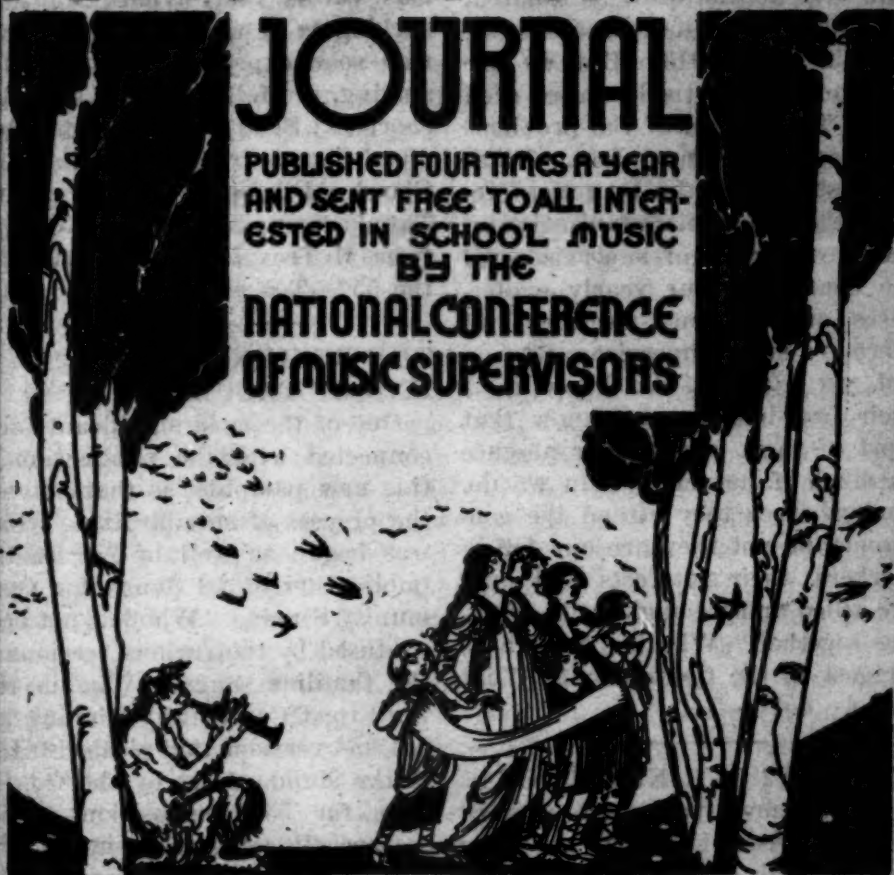
UNIVERSITY OF WASHINGTON
SEATTLE

V. 490

MEETING PLACE FOR 1918: EVANSVILLE, IND.
VOL. IV. SEPTEMBER 1917 NO 1

MUSIC SUPERVISORS JOURNAL

PUBLISHED FOUR TIMES A YEAR
AND SENT FREE TO ALL INTER-
ESTED IN SCHOOL MUSIC
BY THE
NATIONAL CONFERENCE
OF MUSIC SUPERVISORS



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OUR FOURTH GREETING:

We begin with this issue our fourth volume and we are glad to record some advances. The Journal finds that the supervisors of the country are commencing to feel some sense of fellowship and cohesion. We are not quite so isolated, so solitary and individual as we were in Sept. 1913. But we are by no means effectively united even now. This is one of the problems our Conference must face. What steps shall we take to get an inclusive and potent organization of the great group of supervisors of the country? Our yearly conferences are vigorous meetings but there are many supervisors who do not yet attend. We know it is their loss but we also know that most of them regret their absence as much if not more than we do. And whether they attend the conference or not they are our fellow workers, their interests and ours are allied and we ought to be working together. Who has a plan to suggest to the Conference? What can we do?

FINALLY! OUR NEW BOOK!

After almost two years of work the Supervisors have their new song book. It is called 55 Songs and Choruses for Community Singing and is published for the Conference by C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass.

The publisher has given us a handy pamphlet attractively printed and decorated with a significant especially designed cover. But the contents will please most of all. Here are the songs we have wanted: the ones which we give to our upper grades and high school with the hope that they will carry

them beyond the school into adult life. There are seven patriotic songs, seven songs of home, three of the water, ten of friendship and love, six rounds, three songs of humor, two songs of meeting and parting, seven hymns, five Christmas carols and hymns, and, as harbingers of what fine results we may soon expect from community singing, the following five splendid choruses: Send out thy Light, Soldiers' Chorus from Faust, The Lost Chord, Pilgrims' Chorus from Tannhaeuser, and the Anvil Chorus from Il Trovatore. The price for the 55?—Ten cents!

THE BEGINNING OF THE END OF TROUBLE!

One of the most significant facts connected with the publication of this new pamphlet is that extends the process of standardizing which was begun so well by our earlier publication of 18 Songs for Community Singing. Who has not been confused by the various versions of the familiar songs? Who in trying to get Community Singing has not had versions that clashed? Here is the standard set by the Conference for 55 Compositions which we are all using frequently. This pamphlet will solve many questions. We may well call this authoritative publication the beginning of the end of trouble!

EVEN THE BAND AND ORCHESTRA!

The Committee has known of the trouble which arises when children or adults try to sing the familiar songs with band or orchestra accompaniment. So after much urging they induced the publisher to undertake the difficult and ex-

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pensive task of providing band and orchestra parts which would be in exact accord with the vocal parts. And it has been done! Almost eight hundred plates were made at a cost of almost fifteen hundred dollars. It will be a long time, we fear, before the low price asked for these parts will repay this outlay. But there is no one accomplishment the committee feels that will do more to encourage singing by great masses of people—indoors and out. Get a set for use by your school orchestras and bands, and induce the local professional organizations to use the same versions.

ADVERTISE SCHOOL MUSIC!

At the conference in Grand Rapids the editor of the Journal was made one of the officers as chairman of committee on publicity. He wants each of you, readers, to serve on his committee. Will you take it upon yourself to see that in the course of this school year there are at least ten attractive articles or stories about school music in each of your local papers? That's one a month—surely not too much for you to undertake.

Now as to the topics. Take anything that is live in the whole school music field, and connect it with your local situation—the rote song singing; the composers of the music; some of the fine collections of material for children; sight singing, a contrast between the old rote teaching and the present methods, etc. If possible get the newspapers to publish cuts of the typical material which the children can sing. Ask adults to measure themselves by these standards.

These are topics enough for this issue. We shall return to this mat-

ter frequently. You will find, scattered thruout this Journal various quotations which you can use as part of your own article. Much more abundant quotations will be found in our various Books of Proceedings.

One final word. Send the editor of the Journal copies of the material which you get printed. He may thus be able to pass the good word on to others. We need not only to know ourselves how important our subject is, but also to make others realize it. This means publicity—frequently—effectively.

THE RECORD OF THE GRAND RAPIDS CONFERENCE

Progress is expected of us all. Our officers and the printer have met the test in the 1917 Book of Proceedings. It is the best we have yet produced. It is the largest—179 pages—and the most complete—and it was published in record time—70 days after the close of the conference. If you haven't a copy read on page thirteen of this Journal an announcement of the contents. If you should pay your dollar for the reports of the seven round tables alone, you would be satisfied. They discuss (1) The Voice of the Boy—with special reference to the four years from age 11 on; (2) Orchestra Music in the Schools, with lists giving 125 titles of collections and individual selections; (3) Material for public performance by school children with annotated lists of vocal material; (4) The School Survey; (5) Harmony Classes in the High School; (6) Problems of the Normal School; (7) Music Appreciation in the Grades. And these reports occupy only one eighth of the volume!

A Backward Look To Urge Us Forward

A SYMPOSIUM ON THE GRAND RAPIDS MEETING

As retiring president I am glad to introduce this symposium because no one can consider that glorious gathering without being stirred to vigorous action. That was a week which was a worthy successor of those in nine preceding years. It represented a natural growth in the attendance of active members. It showed a greater solidarity of effort and it marked another step in the insuring of permanency and continuity of work of the organization. There was manifested that same hearty good fellowship, that surprising enthusiasm, and that broad tolerance which has made it unique as an educational gathering.

While from the multitude of ideas that were presented, it is difficult to present a few as the most striking ones, it seems to me that the dominating notes were (a) the stressing of the necessity of more adequate preparation on the part of the supervisor; (b) the reiterating of the need of better musical material for teaching purposes, especially folk material for singing and dancing by the children; (c) the extending of musical activities throughout the community, both through instrumental work with children and the various manifestations of community music with adults; (d) the insistence upon results rather than methods; and (e) the upholding of the spiritual end as the great goal toward which supervisors must strive.

The local work under Mr. John W. Beattie's skillful direction was extremely helpful and suggestive and will serve as a model for many endeavors in the future. One noteworthy point in this connection was the opening of all the schools in Grand Rapids for inspection by the visitors. It was evident that Grand Rapids was willing that we should see their regular work rather than something prepared merely for visitors.

PETER W. DYKEMA, Madison, Wis.

The National Conference of Music Supervisors was a very happy event from our local standpoint and one which will not soon be forgotten. The fact that teachers, principals, administrative authorities, and everybody connected with our schools were willing to cooperate in making Grand Rapids' part in the Conference a success, is the thing which gives me the most satisfaction. And the inspiration which our children received, the professional spirit engendered among the teachers in the music department through all of them having a part in preparing for and entertaining the Conference and the greatly strengthened belief in the importance of music among our principals, school authorities and citizens have more than justified my faith in the value of the Conference to any city where it is held.

The experience of preparing for the Conference and then having it pass off so smoothly has left a profound and I believe a lasting impression upon our community.

From my own personal standpoint, the opportunity to play host to so large and representative a group of supervisors, was a source of great pleasure. I wish you might be prevailed upon to pay us another visit.

J. W. BEATTIE, Grand Rapids, Mich.

This is a diminished report of minor impressions from a major portion of the Grand Rapids meeting. Augmented to suit the occasion.

If you have ever attended a Conference of the National Supervisors of Music, you will ever after regret it— if you have to miss one.

No word of tongue, nor line of pen, nor the reading of vast pages of a report, can ever compensate one for being absent when the musical clans convene.

Meals are always filling—except banquets—but even the banquets were full of fun, and songs with food interspersed. The good old songs. I wonder if you have ever heard the good old songs sung? I mean sung by a great chorus of singers who really love the old songs because they are the truly great ones. Never have these songs been sung with such tender interpretation, with such a wealth of tone, such a bond of friendly acquaintance akin to comradeship as when they are sung by the Supervisors at the banquets.

And then the members themselves. You enjoy the class demonstrations, the concerts, the papers, the singing, the playing, in fact everything; but the renewal of old friendships, the making of new acquaintances, just knowing your fellow workers is the real joy of the Conference.

And strange how quickly the mists of doubt fade away when you meet face to face those teachers whom you have known only through familiarity with their names in print. How readily you recognize each member for his full worth, for the best that is in him, how willing you are to be really human and love your fellow man—not forgetting the ladies.

February may be the shortest month of the year, but beyond a doubt the shortest week is the week of the Conference.

You hardly get your dues paid before it is time to pay your augmented hotel bill, pay your respects to your host, pack your accoutrements, sample music, pamphlets, collar and everything and start on your homeward journey, wishing that you were just coming instead of going.

If you have never attended a meeting, make up your mind now that not another year shall pass into history and find you absent when the banquet hall is opened for the National Conference of Music Supervisors.

After the searching light of the Conference has played upon it, the work in Grand Rapids takes on a new aspect. So many interested and interesting visitors make the subject more vital, both to the teachers and children; dignity and weight are added in the eyes of those who are prone to view public school music indulgently, and for us who are striving day after day toward high standards, there is a thrilling, uplifting feeling that we are a part of a big and wonderful system, composed of many high-minded men and women, whose ideals we share and whose struggles are perhaps similar to our own.

For the most part I feel that the supervisors who visited my work were as anxious as I that the children do well. They were a helpful audience. The lessons given were as nearly like regular lessons as possible. No one building was exploited, as every building large enough to have varied work was thrown open. On account of the very natural inclination of our guests to see the methods of various prominent supervisors on Tuesday morning of the Conference, some of our best grade work was not visited.

The most emphasis is placed on tone quality. New work is taken up as simply as possible and new features are not regarded as problems. By this means the reading becomes fairly independent, though little or no technical knowledge of music is given below the sixth grade. A visiting supervisor inquired how the boys were "made" to sing. As a result of singing with light flexible voices from the kindergarten on, few boys have changed voices in the upper grades; they like to sing and they do. All eighth grades have some boys singing first soprano. We have tried to develop in the children of Grand Rapids the ability to sing musically a number of well chosen songs and to read music moderately well, so that the child who has no advantages outside of the school in this line, will enjoy this lesson time and take into his own life something of lasting value, as well as the child who studies with private teachers.

FLORENCE E. ALLEN, Grand Rapids, Mich.

The inspiration of the Grand Rapids meeting is still seething within me, and I am very glad of this opportunity of telling what, to me, were some of the most vital points of interest.

The details of Mrs. Fryberger's charming demonstration of what can be done in the way of real appreciation of music, by grade children; Father Finn's most artistic practical work with the chorus, illustrating many of the points brought out in his address; the remarkable work done by the orchestras and bands in the Grand Rapids schools; the helpfulness of the various Round Tables under their competent leaders—all these remain vividly in my memory. Conversing in small groups, what can be more salutary than to have one's favorite gods ruthlessly desecrated, or to behold, plucked from the gutter to which one has consigned it, some hated theory, dressed anew and flaunting brave colors?

But aside from all these definite points, I feel that there is something more inspiring, more educational, in the vague, almost inexpressible "spirit" of the meeting. Five or six hundred people, earnest,

thoughtful, intelligent, all striving toward one goal, constitute a force felt by each individual member, by school authorities and by every one interested in educational progress. Away from the pettiness of just how, just when and just where—admirable in their place—the Supervisor of Music, a little deadened by the routine of detail, a little dogmatic in his theories, a little “in a rut” from being isolated, except in large cities, from others of his kind—finds a new life in the enthusiastic give and take of ideas, in the depth and breadth of the ideals held by the leaders of this onward movement, and he returns home quite revived with the inspiration of the Conference—the deadly details hinged securely on the ultimate aim for another year.

ALICE W. CRANE, Madison, Wis.

To have attended the various meetings of the recent convention of Music Supervisors and not to have been fired with intense enthusiasm and an earnest desire to teach our American people to know love and appreciate the best and noblest in the art of Music, would be as impossible as to be near a great fire and not feel its diffusing heat.

The main object in view seemed to be the re-installing of the Chorus and the Folk-Song into its former niche of honor. The beautiful selections rendered so artistically by the Supervisors was a shining example of the possibilities of that phase of the art. These two very important, yet much neglected features, seem to my mind to be the first step toward bringing our people to a realization of the need of a better class of Music.

Considered as a whole, the convention was a decided success, and I am sure has filled all those whose good fortune it was to be present, with a higher, nobler sense of duty, a duty which will impel the East and West, North and South to join in consecrating every fibre of their being to bring about the materialization of the great aim of the convention.

DOMINICAN SISTERS, Per Sr. M. E., Grand Rapids, Mich.

One who attends the National Conference is impressed with the dignity and business-like manner in which it is conducted; with the sincere purposeful attitude of all in attendance; and with the strong family feeling, without formality or reserve.

It arouses a feeling of overpowering responsibility resting upon those who assume the duties of teaching. It means something more than methods, something bigger than text-books, something richer than box-seats and season tickets. It reaches beyond the school children to every living creature.

It would seem that the whole world is turning topsy-turvy, politically, morally, socially, spiritually—yet in the upheaval the essential things must come to the top and music is leading in the van. Studio, chimney-corner, office, factory, school, and nursery are all joining hands without apology in swelling the world's chorus.

Therefore we cannot afford to miss a single opportunity in preparation, participation, appreciation, and inspiration which the Conference gives to those who attend.

LILLIAN MCCrackEN, Boulder, Colo.

I came home from Grand Rapids fired with zeal and filled to overflowing with all of the good things offered by our host, Mr. Beatty, and our capable president, Mr. Dykema, under whose direction every thing moved so smoothly and with so much dispatch. The grade school work, the beautiful singing of the intermediate and high schools, and the exposition of the band and violin classes, were alone worth going many miles to hear. The unique and charming concert of the Fuller sisters was most enjoyable and Father Finn's round table talk on the voice of the boy was highly instructive, while to sit under his masterful baton was a treat not often accorded ordinary mortals. Mr. Barnhart's message on Community Singing was a revelation to many not familiar with the wonderful work he is doing in the east. Mr. Chubb's address on "Music as a Folk Art" was very scholarly and delightfully told.

The large and splendid display of the music publishing houses appealed to me. Last, but not least; meeting of old friends; making new ones; interchanging ideas with live supervisors and the spirit of good fellowship at the banquets were some of the benefits attendant upon this most enthusiastic gathering of supervisors.

LUCY ROBINSON, Wheeling, W. Va.

So far as I was able to discover, there was, among the Conference members, a decided feeling of satisfaction regarding the meeting at Grand Rapids.

Every item of the program was very much worth while, and the president is to be congratulated upon the adherence to time-schedule which insured fair play to all.

The membership was splendidly represented by talented, genial, fine appearing people, and there was everywhere in evidence, cordiality and interest in one's neighbors.

It was borne in upon us that the cause of public school music is being materially advanced through the influence exerted by this powerful body. There is a dignity and ideality of purpose noticeable in these gatherings that begets the respect and admiration of musicians in other fields and of the layman as well.

Through all discussion, however at variance ideas may be, all, personally, are led to realize that the success and appreciation which we may be happy in calling our own, are due to our enthusiasm,—enthusiasm based upon definite, well planned procedure. Such enthusiasm and many of the ideas that go into such procedure are to be gained through the intellectual and social opportunities of these great national meetings.

Through them we gain in tangible, definite data, and further in less tangible but equally valuable ideals, and the experience is indispensable, one may almost say, to the progressive supervisor, young or old.

Success then to our work and to another great meeting.

HANNAH CUNDIFF, Oshkosh, Wis.

I overheard a remark at a dinner table one evening during the convention from a gentleman who was certainly not one of us. He said: "I hate running up against these conventions; this is a teachers' one but they seem a "sporty" crowd to be teachers." I took this as a compliment to ourselves, as it represented to me—on a first meeting with American teachers—the general atmosphere, if "sporty" means not what the usual atmosphere of a teachers' conference means—at least in my experience—narrowmindedness, prejudice, and dogmatism. To get the necessary good from such a meeting, one must come with an open mind, and be as impressionable as children are. It adds to the pleasurable side too, and is a good tonic for the jaded mind. One sees so much work in operation, sees the methods used and the results they accomplish; one hears so many ideas from the papers given; one hears the discussions at the round tables for and against; one meets so many people engaged in the same business. There is no excuse for keeping in a rut; criticise what has been seen, ponder over it, experiment with what appeals to you for your sphere, work, use, or discard what from your experience and reasoning you find you can use or discard. In one week you have heard and seen enough to keep you fit to be fresh every day in mind and hence in body, for your work for at least one year. Music is such a many sided subject it is possible to teach it and be interesting, fresh, and alive, all one's life. But it is easy teaching one special subject to get into a well trodden path and take the life out of oneself, the subject and the material being taught. A convention will prevent all this and show the many-sidedness of the subject and the amount of variety, life, and spirit that can be put into it.

Hence it is necessary and most advisable for teachers of music to attend such a Conference. Even visiting one conference means you get the ideas and methods of securing the main results all teachers of music strive for, from people drawn from over the vast continent of America. How else could this be achieved?

Coming from Scotland recently and still being in a British colony, and being brought up musically in a traditional way, I was struck by the big outlook American teachers have in teaching music in schools. It goes much further than the orthodox musical school education. The extensive use of the graphophone for a general education in listening or appreciation, the development of orchestral and band work, the symphony orchestra, the smaller chamber music combinations as seen in Grand Rapids, and the work being done in California, the interest displayed in summer schools to keep learning more about methods and improving one's general musical education, the various methods of teaching music—sight singing chiefly—in different parts of the country were

all interesting aspects to me as well as the free giving and receiving of ideas on how to do it and how not to do it, as well as the why and wherefore of doing or not doing.

One special feature of the convention for one who has not been there before is that socially, one is received with open arms by the leading officials and prominent teachers of the country so that from the start you are an active member, even though the badges are late in arriving.

DUNCAN MCKENZIE, Montreal, Canada.

Among the many reasons for attending the annual meetings of the Music Supervisors National Conference, I shall mention first, the pleasure and advantage of coming into personal contact with the foremost directors of public school music in the United States. To know those who have probably done the most to raise public school music to the plane where it is today, and to have the privilege of hearing these people in formal addresses and informal conferences, is not only a pleasure, but a real professional help.

With few exceptions, the active members have no opportunity of seeing each other except at these yearly conventions, and it is a delight to find that acquaintances formed some years before, grow into strong friendships through these yearly meetings. The spirit of mutual helpfulness that exists among the members of our profession shows itself in the ready willingness with which one gives others the benefit of his thought and experience. Some one has prepared a course of study, has a list of good material, or has used a new method with success, and he is ready to give freely for the asking, the fruits of his labor.

In these days of school surveys and efficiency tests and measurements it is well for the music supervisor to take the initiative in the matter of a public school music-survey, and be the first one to find musical weaknesses that may exist in the school system under his charge.

Comparing the work in one's own school system with the work seen and heard in the convention city, is a good measuring test. The Executive Committee considers well before deciding upon the place of meeting and every effort is made to select a city where some of the best public school music work can be seen. Our hostess city looks forward for six months to the coming of the members of the Conference and the music demonstrations at the Annual Meeting are bound to be the best that school system can offer; thus, it seems to me, we cannot do better than measure our own course of study, and the work of our pupils in both vocal and instrumental music with the work that we see year after year in the cities where the Conference meets.

The Grand Rapids meeting was a great success, and all credit is due those who made the program and carried it out with such favorable results.

ELSIE M. SHAW, St. Paul, Minn.

There is a difference in attitudes toward one's worth which is like the difference in attitudes toward one's singing. One can like to sing,

and sing with due regard for accuracy of pitch and rhythm, and for expression marks; and likewise, one can like to teach, and teach according to approved methods. But there is a singing that flows from the depths of one's being with an inevitable movement like that of a deep river. It is as if all the elements of one's life were bound together to make a song. That kind of singing is not mere pleasure. It is an expression of that extra, higher vitality in man which lifts him above all petty and mean things, and which must be invoked today if he is to carry the vision of a nobler order of life, unblurred, through the terrible night of war. And there is a working which is likewise a free expression of that higher vitality. That kind of working, which creates its own methods, is the result of a deep conviction that its aims are eminently worth while.

I went to Grand Rapids for information about methods and got a precious share of it; but the greatest benefit was a new conviction of the worth of music, which came to me through being, talking, and singing with those hundreds of fine people all lending their best efforts to the same work.

When I fall into the rut of mere methods again, I shall regain the high road by recalling my experiences at Grand Rapids, and I shall certainly endeavor to attend the next conference. There is an invaluable something in community thinking and community conversing, as there is in community singing, which cannot be attained in any solo performance.

AUGUSTUS D. ZANZIG, New York City.

To me the meeting of the Supervisors Conference in Grand Rapids was one of the most, if not the most helpful and inspiring meeting of the kind that I have ever attended. This was my sixth convention of the season, and it certainly was a fitting climax to the season's work in that direction.

It was not alone the messages which the different speakers brought to us, not yet the excellent programs given by the pupils of the Grand Rapids Schools, that gave me an inspiration which I could bring home with me. But it was the act of "rubbing elbows" with the men and women who are high up in the work, and who have ideas and ideals of their own, which they are not afraid to express for the benefit of those who wish to hear them.

The programs were all interesting and valuable, bearing as they did, quite largely upon the side of our work which we are too prone to forget. The discussion of mere methods, ways and means of doing things, seldom leads to satisfactory results in gatherings of this character, and if we can be lead to turn our thoughts to the great good which may come from our every day work through a stronger belief in music as a refining, cultural, social influence, we shall be able to do more good for those who sit under our instruction. This message the Grand Rapids Conference had for us.

GEO. OSCAR BOWEN, Flint, Mich.

I regard the Annual meeting of the M. S. N. C. as an event of such supreme importance, that no supervisor who claims to be "alive" and progressive, can afford to miss a single convention if it be at all possible to attend. Each succeeding year marks a more successful meeting than the last, and to miss one is like skipping a chapter in a fascinating story, with this exception: one can go back and read the omitted chapter, but that particular conference, with its splendid associations and inspirational influences, is gone beyond recall, and a typed report, however complete and vivid, is but a poor substitute.

Absorbed in the contemplation of our own tasks and intent on solving the problems which arise from day to day, we are apt to forget that "there are others" and to get out of touch with the progress which is being made throughout the U. S. by our fellow workers. At the conference, however, one learns that others have met with the selfsame difficulties with which we were confronted, and there is much comfort in that, for we are but human! One also learns that others have met with the same successes which we have enjoyed and (while there is perhaps not such great comfort to be derived from that—for again we are human!) this point is fully as valuable to us as the other, since it reduces the possibility of our becoming top heavy and enables us to maintain a better balance! We gain knowledge by viewing the mistakes of others and we should receive inspiration in witnessing their successes.

All who attended the Grand Rapids meeting had the opportunity to hear thoroly discussed by people of experience, almost every phase of Public School Music and to see many of these phases splendidly demonstrated by the children of the Grand Rapids Schools, in evidence of the most efficient work of our host, Mr. Beattie and his capable corps of assistants. At round table, in general assembly, in school rooms, in the hotel lobby, on the street, everywhere the atmosphere was surcharged with Public School Music—we breathed it, talked it, thought it, ate and drank it, in short lived it, waking and sleeping from Monday to Friday until we became so thoroly filled with it that we could contain no more, and then, perforce, we adjourned! One must, indeed, be dead who fails to respond to the quickening influence of such an enthusiastic gathering as the one at Grand Rapids!

Upon me, personally, the effect was that of a powerful tonic, and I came home to my work with invigorated mind, a keener zest and a clearer vision because of the things I had seen and heard—in fact I brought back with me, a recharged storage battery of musical vitality sufficient to last until the 1918 event.

But aside from these (shall we say?) selfish reasons for attending the M. S. N. C. there is the duty of loyalty which we owe to our profession. We are striving for recognition, in the eyes of the world, equal to that accorded the other professions. Now, the world is apt to base its opinion of the relative importance of conventions by the number of those who attend. Numerically we are strong enough to convince the most skeptical, but our strength is unsuspected because we have never made a demonstration. In the phraseology of the day, therefore "each

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Complete Course of Study for Music in the Grand Rapids Schools.

Reports of Demonstration Teaching by T. P. Giddings, E. Smith, W. A. White, C. Strouse, O. McConathy, A. M. Freyberger, M. Streeter.

President's Address: Delivering the Message of Music: P. W. Dykema.

Address: Music as a Folk Art: Percival Chubb.

Evening Program: Concert by Fuller Sisters.

Instrumental Music in the Schools: Mr. Beattie, Mr. Woods, Mr. Sloane, Mr. Embs, Mr. Abbott.

Address: Music and Morality: Father W. J. Finn.

Topic: Education of the Music Supervisor: Supt. Francis, Supt. Barker, Prof. Farnsworth, Miss Smith, Mr. Cogswell.

Address: Photographing and Analyzing Musical Sounds: Dayton C. Miller.

Topic: Standards, Tests and Measurements in Music Teaching: R. H. Stetson.

Round Tables—Reports of the seven.

Program Supervisors' Concert.

Topic: Introduction of Music Into Schools which at present have little or none: Mr. Beck, Mr. Myers, Miss Streeter.

Topic: How to Cause the Present General Interest in Community Music to Develop into Permanent Art Manifestations: Mr. Barnhart, Miss Brundage, Mr. Colburn.

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one should do his bit" by rallying to the cause and make it a duty to attend, if possible, the 1918 Conference, no matter when, where, or under what conditions it is held. Let mobilization be the watch word for the supervisor as well as the soldier.

ANTON H. EMBS, New Albany, Indiana.

Were I to attempt a complete recital of impressions gained by my visit to Grand Rapids, to attend the National Supervisors Conference, I fear the Journal would look like the Easter number of Life. Perhaps the chief impression I received was the atmosphere of eagerness. One's astral vision seemed to sense the tongues of fire resting upon this concourse of fishers of men. I found largeness of feeling rapidly developing in me as I conversed with one or other charming, though apparently ordinary person, upon finding that I was in touch with the heart and head of a great community of future Americans, somewhere in America. Everyone upon acquaintance developed into someone of extreme importance to a large section of American seedlings.

I thought what a grand thing it was for us all to assemble at the headwaters and look out upon the source. What pictures and plans would be carried back to the home towns to be reviewed and worked out. What memories of valuable friendships formed, of interesting personalities. The humble would be inspired to become great, with loose, flowing ideas, and the great, greater, under the benign influence of this gathering. Unselfishness reigned, for everyone was collecting, assorting, and renewing ideas for the community benefit. The brotherhood of man and the Fatherhood of God was the predominant note. Friendly criticisms, and differences of opinion simply served their natural purpose, namely to widen viewpoints.

To become personal, I came back to Ottawa electrified, and proceeded to galvanize those about me into greater activity. Moreover the inspiration I received shows no sign of subsiding but increases daily and fills my horizon. The friendliness of everyone will remain a lasting source of gratitude and cordial feeling.

I would not have missed this experience for anything. I shall certainly make every effort to attend the next conference.

DONALD HEINS, Ottawa, Canada.

The Conference at Grand Rapids has had a two-fold meaning for me, since attending it. I had anticipated much pleasure and profit, but I did not realize to any material degree, just how great both would be.

The enthusiasm shown by the large number of supervisors in attendance, and the increasing interest from one meeting to the next, were quite beyond my expectations.

The opportunity given to meet and know others in the same profession, from all parts of the country, and to observe the different view-points taken, on one subject or another, is one that cannot be overvalued.

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I am sure that one cannot help but feel a fresh enthusiasm and inspiration after attending a series of such wonderfully interesting meetings as those recently held at Grand Rapids. It is with great pleasure that I look forward to the next Conference.

ELLA M. BROWNELL, St. Johnsbury, Vt.

Congratulations on the 1917 Music Supervisors' National Conference!

It was a delightful meeting and the Pantlind Hotel, in point of attractiveness and comfort, was an ideal place for headquarters.

I was very much impressed with the orchestral offerings, showing the strides in Instrumental Music in the schools.

Father Finn's addresses and rehearsals were also notable contributions to the fine program.

In addition to being instructed and entertained by the many excellent features of the program—it was a real pleasure and inspiration to renew old friendships—and talk over professional matters with those whom we meet only on occasions of this nature.

HELEN POOLE, Milwaukee, Wis.

Because you ask it, I enclose herewith a brief statement of my impressions of the Conference at Grand Rapids. The whole thing was so big in its inspirational uplift! If you feel that you can modify the statement which I have made herewith so as to give that impression better than I have, I should like to have you do so. It was a wonderful conference.

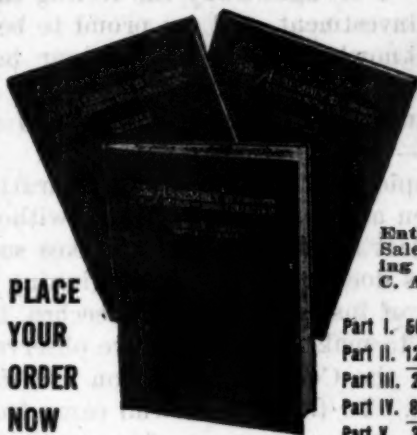
I was impressed with the professional spirit of the Conference; the reaching after ideals; the attitude of learners that marked the supervisors in their visiting of the schools; the charming reception accorded us by the teachers and pupils of Grand Rapids, and their excellent work; the addresses that, without a single exception, were masterly and worthy of a National Conference. Surely every supervisor there left Grand Rapids with broader vision, higher aims, unbounded hope for the future of school music, and unspeakable appreciation of our debt to our president and to our host.

ADA M. FLEMING, Chicago, Ill.

While the last meeting of our Music Supervisors Conference was just as uplifting and inspiring as any of the many previous ones I have attended, I was greatly impressed, in addition to this by its fine organization.

We were given something of value every minute of the five days, and all was conducted in such a prompt businesslike manner, that there was no waste of time nor energy. The discussions were specific, brief and broad, every detail carried out on time, distinct notices were given of every subject and meeting, and we were allowed a wide range to select

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from. While I have heard enthusiastic praise of the entire program, I have not heard one word of criticism. I brought away the feeling that I had gained a large dividend on my investment, and am proud to be a member of an association that is acknowledged by some of our best superintendents to be a power and model in educational work.

MRS. KATE M. B. WILSON, Saginaw, Mich.

When I went to the Grand Rapids Conference my "inspiration well" was getting nearly dry. To even attempt to teach music without this well is a dismal failure. No subject in the curriculum makes such heavy and persistent demands on it as does music. From beginning to end the Conference was simply a rain of inspiration. The speeches, the music we heard, the music we helped to make, the classes we observed, the interchange of ideas, both within the Conference and on the side lines all were most thought provoking. To those of us who came from small places where we hear so little music and are out of contact with people who are leading the forward movements in music, an opportunity to attend the Music Supervisors' Conference is well worth real sacrifice of time, strength and money.

LUCY A. BAKER, Whitewater, Wis.

The farther one recedes from the Grand Rapids Meeting, the more lustrous looms its impressive mirage. No convention has ever appeared to me so rich in suggestive material. My chief wish at the time was that every one of my supervisors, scattered as they are all over Pennsylvania, might have been with me. Observation of facts and acts is of vastly greater educational value than a study of even the most accurate reports can possibly be. Therefore, I shall urge an increased attendance from my State hereafter.

Every supervisor left Grand Rapids with a feeling of gratification. Not only was this due to the inexorable accuracy with which President Dykema maintained a smoothly flowing hourglass but to the warm hospitality, from welcome to adieu, of our kindly host Mr. John Beattie.

PAUL E. BECK, Harrisburg, Pennsylvania.

Why Study Music Appreciation?

A TALK TO HIGH SCHOOL PUPILS

By WILLYS P. KENT

Director of Music, Ethical Culture School, New York City.

A few days ago one of your number asked me what we do in music appreciation classes. I answered him briefly. "Well what's the use of it?", was the next question. It suggests the question supposed to be asked by a small boy, "What's the use in anything?" His answer was, "Nothin'." You smile, but that is the way Solomon answered the



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question when he said, "Vanity of vanities; all is vanity", and Pope tells us, "If ignorance is bliss 'tis folly to be wise." The most important problem for mankind to solve, is the problem as to what is really worth while, and if you think the solution is easy I challenge you to a debate on the question, "Why not be a worm, with no aspirations and worries?"

Human beings may be the most foolish of animals, but the fact remains that we can never be content without making progress; we are ashamed if we cannot see that we are changing; you look with a superior indulgence at the games and stories you little brothers and sisters love, while they have undisguised scorn for the things which amuse the baby. Grown ups say, "Don't act like a child;" and children say, "Don't be a baby." You boys wonder how you could have worn the neckties you once thought beautiful and I am equally amazed at some of those I see before me now. Notice how your sense of humor is improving; a year ago some of you would have thought it funny to plant thumb tacks in peoples' chairs, but now you can't enjoy anything so simple so you loosen the tops of salt cellars. The question for us is not whether we shall develop our taste, but by what means we shall develop it.

In school we find three important tools for developing of taste; they are Literature, Art, and Music; Science and Mathematics do not come into this class because they are not concerned with taste; they deal with facts; there is no chance for difference of opinion. We may not say, "The figure 8 is more beautiful than a 7; therefore 3 plus 4 equals 8." A first grade teacher gave this problem to the children: "If you go to a store with five cents and buy something for three cents, how much change will you get?" Some thought two and some thought three, but one little girl said, "I don't believe you'd get any change; my Mamma says everything is so high now." That is the result of admitting opinion into the realms of science.

Both Literature and Art have some decided advantages over Music in the developing of taste; to begin with, they are older; when Homer composed the Iliad, and Phidias designed the Parthenon, music was in ukelele stage, and there it stayed until a few hundred years ago. The need of communication makes it necessary for us to learn to read and we find ourselves equipped for the study of literature; but no human need performs that service for music. Good pictures are to be seen everywhere we go; even in the street cars we find copies of masterpieces; they are thrown at us constantly, and we may buy them and carry them home. But music exists only while it is going on; we cannot hang a symphony in a frame in the hall to sink into us bit by bit, as we pass along; music must be sought for.

Now since taste may be developed so much more easily by literature and art than by music, why waste time with music? Because music, too has its advantages, and the first of these I will mention, altho I don't suppose a quarter of you will understand what I am talking about. Art and Literature are largely imitations; a story is a story ABOUT something; a picture is a picture OF something; but the best

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music does not represent anything else; it simply IS music. The songs we sing are songs, not copies of songs. From the standpoint of the little child music is easier than art; even our smallest children can sing well enough to give us real enjoyment, not merely because we are interested in the singers but because their music is really good. The pictures they draw give us pleasure too but only because they are funny; the worse the picture the better we like it.

Music is most frequently praised for its social value, because it is the only fine art in which a number of people can take part at one time; just fancy a thousand people painting a picture together or reciting a poem!

But there is another respect in which music is particularly important for us. As a rule we are a jolly set of people; we go around making fun of everything and everybody. We teachers laugh at you, and you laugh at us; neither people nor books inspire in us any feeling of awe; we nickname our presidents; college boys will paint blue breeches and mustache on a statue of George Washington; we parody Shakespeare; scarcely anything escapes our ridicule. Still there have been a few occasions when your attitude has been one of real reverence, when not one of you was looking for something funny, nor trying to turn the serious into a joke; and these occasions are almost always when you are singing really fine music; your singing of Gounod's *Sanctus* always impresses me as an act of worship. In our lives of rush and hurry, of noisy streets and of subway crushes, anything that can make us, even for a few moments, a part of something that is fine and beautiful, has a value for us that we cannot afford to disregard.

This, then is the purpose of a course in Music Appreciation; not to teach us facts about composers, but to help us to love their works; to make Beethoven's Symphonies as essential to us as are the plays of Shakespeare; in short to give us a new sense-organ for the perception of beauty.

AN EXAMINATION FOR US ALL!

(This examination given by PROF. KARL GEHRKENS to his summer class in "Principles and Methods of School Music", represents an interview between a school superintendent and a candidate for the position of music supervisor. Imagine yourself the candidate and fill in his replies.)

After the usual preliminaries, the superintendent says, "Now just tell me in some detail why you consider that music ought to be included in the grade curriculum."

(Candidate replies: - - - - - .)

Superintendent continues: That sounds very interesting, but now suppose while I attend to some other matters you sit down at that desk in the corner and write out for me an outline by grades of a course of study in music that would bring about these desirable results."

After thirty or forty minutes have elapsed, the candidate hands the superintendent the outline she has written, and he says, "I'll look this over later in the day, but meanwhile tell me especially what you think

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The Official Journal of the Music Supervisors' National Conference

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could be done to improve music in our upper grades. The boys don't seem to like music and our former teacher couldn't get anything out of them. She also had a good deal of trouble with discipline. What would you do about this in case you receive the position?"

(Candidate replies: - - - - - .)

"That sounds practicable," says the superintendent, "but now tell me what you would expect to do in the high school. We used to have a chorus but abandoned it three years ago and have had no music at all since. I hear that over in the next town they are introducing courses in harmony, musical appreciation, etc., and are giving the pupils credit for piano study under private teachers. What do you know about such things and what would be your advice in regard to our own situation? And why are they doing these things anyway?"

(Candidate replies: - - - - - .)

"Well, you seem to have thought that over very carefully, and to know what you are talking about. Now, just two things more and I shall be through asking questions. I want to know, first, what you think of examinations in music, whether good or bad and why; and, second, I should like to know how you stand upon this new thing they call community music, whether you would be in favor of something of the sort here in our town, and whether you would be sufficiently interested in the subject to be willing to give some of your time to it, without extra remuneration."

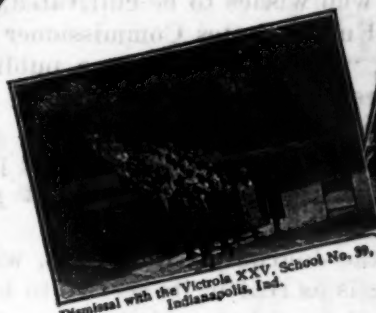
(Candidate replies: - - - - - .)

"Well, I like the way you have thought things out and, after looking over the outline you have given me, I will bring the matter up at the board meeting tonight and will let you know tomorrow how it turns out."

THE IMPORTANCE OF SCHOOL MUSIC

(EDITOR'S NOTE: Part or all of this and the following material from various sources will be of use to you in your furnishing of "copy" for your local newspaper. See editorial, page 3.—P. W. D.)

The striking changes which have been made in the subject matter of school instruction within the last 20 years are sufficient proof of the fact that school authorities recognize the inadequacy of the whole educational conception of knowledge as the sole end. Manual training, domestic science, drawing and modeling, gymnastics and athletic contests, folk dancing, plays and festivals, moving pictures, self-government schemes—these are all additions which the private and public endeavors, school authorities, parents, and citizens generally have made to the limited three r's curriculum because they have realized that the acquiring of knowledge is only one part of a well rounded education. In this list should be included moreover that subject which we are particularly concerned with, music. Much less than a hundred years have elapsed since music was accorded a place in the school program of



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the few venturesome educators. The leaders today (not the musicians alone, but the general educators who survey the whole field) agree with ex-president Charles W. Eliot in saying "the place which music now holds in school programs is far too small. Music is an important factor in the outfit of every human being who wishes to be cultivated, efficient and rationally happy." Likewise, United States Commissioner of Education, Philander P. Claxton, says, "If I were to make a public school curriculum, I would put in a little reading and writing, a little arithmetic, a little history, and geography, and a great deal of music. Next to reading and writing, even ahead of writing and next to the power to count the simplest things in arithmetic, music is the most practical thing in our schools."

Dr. E. A. Winship, Editor of the *Journal of Education*, with characteristic cleverness, writes: "Music is as real in its service to humanity as the multiplication table. Why does a boy whistle when he needs heart? Why did the soldier boys sing 'Dixie' or 'Marching Through Georgia' when there was danger of overmuch thinking of home and loved ones or of the picture of the morrow's carnage? Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match?"

No one of these authorities seeks to minimize the importance of the older subjects. All agree that they are needed, but all maintain that there are many occasions in life when such knowledge alone is not sufficient for the demands made upon the human being. There are times, frequent and vital ones, when nothing is so valuable as a bit of music. History is full of incidents when music has been the one means of softening the heart into a tolerant sympathy or energizing the will into deeds of valor.

MUSIC IN WAR

Music as an essential factor in war is today fully recognized by the great military leaders who are conducting the titanic struggle in Europe.

Witness the recent words of Major General J. Franklin Bell, U. S. A.: "Singing men are fighting men. You don't know how much farther men can march when they sing. Any rousing air will do. Go to it. Sing and fight."

The armies of today need music almost as much as the need ammunition. "We want bullets and mouth organs," writes Tommy Atkins home to his folks. It is music—and music alone—that eases the intolerable, crucifying tension of life in the trenches and exposed positions and makes long, hard and hot marches endurable. Officers, recognizing the sedative influence of music in this most nerve-racking of all wars, have encouraged their men to sing and have made urgent appeals for phonographs, banjos, whistles, mouth-organs and all sorts of musical instruments.

And they tell us—those who have been in the trenches and heard it—that the fighting men today get the most comfort from music of gentler nature.

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If, as Kipling has so often said, "The soul of a regiment is in its songs," it becomes a matter of considerable interest to note the musical preferences of the various fighting armies.

With the English and Canadian Armies, the musical fare is pretty much the same as in our own army. American love-songs as well as American marching songs are favorites with the British Tommy whose "sweetest girl" is always conspicuous in his lyrics.

The Russian armies are unique in fighting to the accompaniment of majestic choral music. Journalists returning from the eastern front report the inspiring experience of hearing a Russian army corps render one of these chorals. Almost all the men are gifted with fine voices. They also sing the lovely folk melodies for which the land of the Slav is famous.

The German armies reflect the musical development of their country in the vast number of beautiful songs they sing. Schubert, Schumann and a host of modern composers supply the musical needs of the Kaiser's men. And, strange as it may seem, the theme of their songs is not "blood and iron," nor even the patriotic appeal, but reveries of home life, golden-haired maidens, and blue-eyed children.

Love is the burden of the Frenchman's song, in war as in peace, and when he is not singing the "Marseillaise" he is chanting the praises of Fifi, or Nanon, or Lisette. If he be from Brittany and the northern provinces his song is of a sturdier character; if he is from Picardy and the south it is sadder and more passionate.

So the armies of all nations today turn, in their music, away from the thrill and horror of the battlefield to the home scenes and the home ties, each in its own peculiar fashion. These are the things even the staunchest comrades are loath to discuss with one another, but where speech fails, music speaks. And it is this bond of music, this socializing influence of song that, in victory or defeat, does more than anything else to confirm that feeling of brotherhood and unity that strengthens the poor human spirit for the super-human task before it.

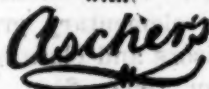
So it is throughout the world. Music fulfills a need nothing else can supply.

NEW ORLEANS MEETING OF M. T. N. A.

Preparations for the next annual meeting of the Music Teachers' National Association have been going on steadily during the warm weather. The meeting is to be held at New Orleans December 27-29 next, and the acceptance of the invitation to visit this city, (the first trip of the Association so far south) seems to be meeting with general approval. New active members have been added to the list in gratifying numbers throughout the year, and the opportunity to provide a short vacation, an interesting convention, and exceptionally pleasant fellowship at the meeting, seems to meet with popular approval.

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My dear Mr. Ascher:

New York, Aug. 28th, 1917.

You will be interested to know that the students in the department of music, New York University Summer School were delighted with your publications of orchestra music. With the exception of the flute our orchestra this summer was made up entirely of strings, all the strings being represented. While the players were students in the school they were nearly all professional players capable of playing the most difficult standard music. The fact that these musicians spoke in the highest terms of your Beginners and Advanced Orchestra Books, after playing from them in the School Orchestra Class, proves the worth of the books and your skill as an arranger. We use many of your publications in the Buffalo Schools and I am glad to recommend them to music supervisors in need of good music for their School orchestras.

Sincerely yours,

ARTHUR J. ABBOTT.

Principal Dept. of Music, New York University,
Summer School
Director of Music, Buffalo Public Schools.

Music in Schools and Colleges

A SELECTED BIBLIOGRAPHY

By VIVIAN GRAY LITTLE

Edited and Expanded by Peter W. Dykema

(EDITOR'S NOTE: There follows the fourth installment of this bibliography begun in Nov. 1916 issue. For explanations of abbreviations used see that issue.)

VI. GENERAL COURSES

Bloomfield, Daniel. Musical program for high schools. *Musician*, Nov. 1915, v. 20, p. 691.

A plan offered to answer objections of present method of teaching music in high schools. Practical and concise.

..... Course of study in the University Elementary School. *Elementary School Teacher*, May 1908, v. 8, p. 541—544.

Outlines course of study by grades, and gives the list of songs used in this school during 1907—1908. May be used to advantage by any grade school.

Cundiff, H. M. Suggestive facts and methods for public school music. Oshkosh, Pub. by State normal school, 1914. Pam.

Gives requirements for teachers, function of public schools musically, and methods for teaching music. Very practical and useful.

Giddings, T. P. School music teaching, for superintendents, music supervisors and grade-teachers. Chic. Congdon. 1910. \$1.

General book on teaching music in the grades and high schools, with many helpful suggestions regarding the teachers, attitude toward the pupil. The outline is based upon the method which has been used for twelve years in the schools at Oak Park, Ill.

N. Y. State University. Syllabus for secondary schools. Pub. by state, 1915.

The course of study for music is practical and useful.

Pasadena, Cal. Education Board. Course of study in music in elementary schools. Pub. by board, 1914. Pam.

Rix, F. R. Manual of school music in elementary grades, for supervisors and class teachers. Macmillan, 1909. \$1.

Based upon plan of work in the public schools of New York City. Very technical.

White, R. T. Course in music for public and secondary schools. Putnam, 1915. \$1.10.

A good general course.

VII. MUSIC IN THE GRADES

Abbott, A. J. Music in the public schools of Buffalo. *Musician*, Apr. 1915. V. 20, p. 232—233.

Describes organization, curriculum, credit system, and extension in the schools there.

Baldwin, R. L. Aims of music courses in grammar schools. M. T. N. A. Proceedings. 1907. p. 93—100.

Discussion of general aims in school music, sample examination questions based upon these aims, and the opinion of some thirty supervisors regarding the value of the questions.

..... Report of committee on public schools. M. T. N. A. Proceedings. 1908. p. 165—173.

Describes the attainment which should have been reached at the end of the grammar grades. Gives sample examination questions.

Bobbitt, J. F. City school as a community art and musical center. *Elementary School Teacher*, Nov. 1911, v. 12, p. 119—126.

A description of the school system at Richmond, Ind. Suggestive and practical.

(TO BE CONTINUED.)

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